

deep into dense forests of Wayanad. She is part of a local tribal initiative that helps to regenerate medicinal plants that are fast disappearing. Jochi is an witness to the rapid spread of tourism and is vehemently opposed to the disappearance of medicinal plants from the forest and from memory. Jochi's life is in turmoil, as she remains in conflict with her daughter who works in a tourist resort.

Travels in Wayanad were interspersed with discussions with friends and family. One of them, Anuradha Mathur[®] had this to say: "I believe her (Sunanda's) struggle to gather five years of work in a manner that is deliberate and yet free to allow the landscape and people to 'speak' has developed into a very compelling strategy — the bus journeys, the landscape within and outside, the wetness and dryness of seasons, the contours of the land and the textures of faces — all working towards building a complexity of landscapes, characters and practices that are intrinsically related and yet dislocated."

Filming Narratives of People and Landscape

Filming was completed over the course of a year, following the cycle of rice cultivation. A talented, young crew[®] lifted the initial ideas into a sensitive and nuanced portrayal of complexities in the relationship between landscape and its inhabitants. Minute creatures like dragonflies, caterpillars, crabs were beautifully captured against textures of water and earth. Focus was intentionally on the small and ordinary, often overlooked yet amongst the first to

disappear when nature undergoes rapid transformation. Tight close-ups of the elder singing the "Song for the Dead" recall contours of the land.

The characters were equal collaborators in the making of the film. Textures of lives of these 'ordinary' people gradually emerged through the layers of landscape. The structure of the myth, the cycle of life and death, was the lens through which the film was woven together. Beginning with images of wet, moist earth, sowing and transplanting, the visuals of nurture and care gradually shift towards scenes of harvest, loss and eventual demise, in the form of farmer suicides...ending with regeneration and birth once more.

As hills flatten, forests disappear and traditional knowledge systems forgotten, the film reminds us of the diversity of landscapes and lifestyles that could disappear forever; only to be replaced by monotonous and unsustainable alternatives.

"Have you seen the Arana?" has been seen widely in Wayanad within the indigenous community spaces and outside. It has been very well received, especially among children, who are able to absorb every nuance and find delight in stories of the natural world. This documentary has also traveled to several film festivals in India and all over the world. **LAF**

ACKNOWLEDGEMENTS

Thanks Akshita Sivakumar and Rajesh Renganathan for assistance in writing and editing the text.

NOTE

Write to songlinefilms@gmail.com to purchase a copy of the film. For more information please visit www.songlinefilms.com.

⑨ Anuradha Mathur is Professor at the Landscape Architecture Department at University of Pennsylvania.

⑩ Film Crew: Saumyanada Sahi (cinematographer), Tanushree Das (gaffer & Editor), Bina Paul (consultant editor), Christopher Burchell (location sound recordist), Sibi Pulpally (researcher and location translator), Arun P.A. (researcher and location translator), P.M. Satheesh (sound Design).

抵达的风景
ARRIVING LANDSCAPE

吴沁沁 哈佛大学设计研究生院批判性保护方向设计学硕士
Qinqin WU MDes of Critical Conservation, Harvard Graduate School of Design



1. 作者于高铁途中所拍摄的第一张车窗外的景观。

1. The first picture that the author captured through the window frame during the high-speed railway trip.

摘要

在一列从深圳开往武汉的高铁上，我透过车窗，凝视窗外的景观：它被列车的背景、车窗和其加速运行的方式所限定。这列高铁以300km/h的速度前行，构成了一种新的对窗外景观的观察方式。而铁路线路本身，也带来了新的政治经济发展模式。“抵达的风景”这一视频装置是对于这种经历的实验性的纪录，同时也是作为对于这一新的中国铁路旅客体验的一种观察。视频本身作为一种用于再现和研究的批判性媒介，你看到了什么等同于你如何看到，而这两者都不可避免地当代铁路基础设施的发展、城乡发展、速度和政治相关。

关键词

高铁；景观；窗；速度；基础设施

ABSTRACT

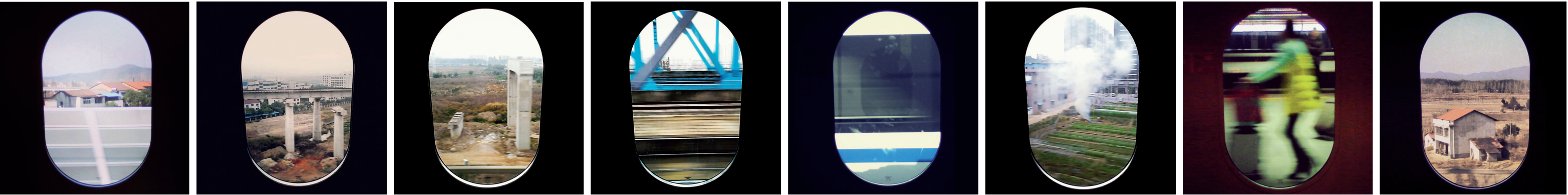
Staring through the window of a Chinese high speed train on my way home from Shenzhen to Wuhan, I saw landscapes framed by the context of the train; its windows, its acceleration. This frame with a speed of 300 km/h gives a new perception to the outside landscape, as the railway route itself creates new forms of political economy. The video installation "Arriving Landscape" is an experimental documentation of this experience, while also an observations of Chinese travelers' experience inside. The video serves as a critical medium for both representation and research; what you see is equal to how you see, both inevitably associated with the development of the contemporary railway infrastructure, urban and rural development, speed and politics.

KEY WORDS

High-Speed Railway Train; Landscape; Window; Speed; Infrastructure

译 陆小璇 雅各布·戴耶尔

TRANSLATED BY Xiaoxuan LU Jacob DREYER



2014年初，我乘坐了一列从深圳开往武汉的高铁。这趟旅程耗时5小时，全长1171km。在途中，我试图找到一处休息的地方，于是来到了两节车厢的连接处。正是在这儿，我用手机拍下了这些关于窗外风景的照片。我对于窗外风景的观察从这张照片开始（图1）。这个位于高铁列车车厢连接处的车窗与飞机的机舱窗户的形状非常相似。透过窗户，我看到了农田和正在建设的高速铁路桥并置的景象。在接下来几个小时的旅程中，我一直站在窗前的这个位置，记录着列车内外所发生的一切。

谁创造了这一视角？

窗外的景色看上去似乎是稳定的，但这并不意味着这一景观未曾发生过改变。实际上这里的乡村景观自十年前的高速铁路的建设之时起，已经发生了巨大的变迁。

谁带领旅客领略这样的观察视角？

旅客自身并不拥有这样的视野，是铁轨

把旅客带到了这里，让他们得以看到这些景色。哪些城市会有铁路经过？哪些城市会享有坐拥一座高铁站的优势？类似这些议题都影响到旅客能观察到的景色。

2014年3月我的展览“抵达的风景”在哈佛大学设计学院的柯克兰画廊展出，展览包含4个关于中国高速铁路列车的视频艺术作品，这些影像均来自这次旅行。作品试图辨析和描述高速铁路基础设施本身以及与之相关的人为和非人为的特征。我希望将这些风景、旅客在高铁上的体验，以及关于速度和移动的感知带给观看展览的观众。因为高速铁路的发展是中国交通系统战略的组成部分，并且这也是重要的当代火车旅行的集体记忆。

风景

透过车窗我们可以看到不断经过的风景。这些被框定的图片包括乡间的景色、尚在建设中的高铁高架桥、刚刚经过的其他高铁列车，以及旅客在火车站台上提着行李匆匆的身影等（图2）。透过这个独特的车窗

我们所观察到的景象，是对伴随高铁基础设施而生的文化景观进行的框定。这些风景向我们展示了人类在修建诸如高铁等基础设施之后所留下的痕迹，以及此类基础设施的效应：例如既有的景观如何和新建的高铁融合共存，人们又如何适应这些基础设施。正是这样一系列观察中的事物构成了这些现象以及高铁基础设施本身。在我的这一作品中，我身处于一列奔驰的高铁列车中，用视频作为媒介，去探寻环境中的自然与非自然特征的美学与本质。移动的镜头将会捕捉到什么？

在香特尔·阿克曼的电影《来自东方》中，影片纪录了一趟从东德经过波兰，然后途经波罗的海诸国，最终抵达莫斯科的冬季列车的旅程。影片中最耐人寻味的是一系列对准着在火车站台上等待列车缓缓驶来的人们的长镜头。这种观察式的、慢节奏的镜头并不仅仅记录了导演直率的关注，也是一种对于特定的生活状态的纪念。我透过这扇车窗纪录了4个小时里高铁经过的风景。我将这些影像投影在展览空间里，将车窗外的风景带给观看者，给他们一种身临其境的感受（图3）。

抵达的风景、基础设施、火车站

高铁的车窗成为了我观察纪录的主要形式，它限定了窗外移动的风景。在展览的其中一段视频中，我纪录了高铁驶入和离开广州南站的过程。我回放火车离开车站的过程并将其与火车进站的过程同置于一个屏幕上时，火车看似抵达车站了两次。将火车进站和出站的一系列过程图片放置在一起，火车站及其周围的区域风貌被呈现得更加明了（图4）。这种视频剪辑方式以便观众更好地理解高铁车站的存在对于其周边景观变化的影响。

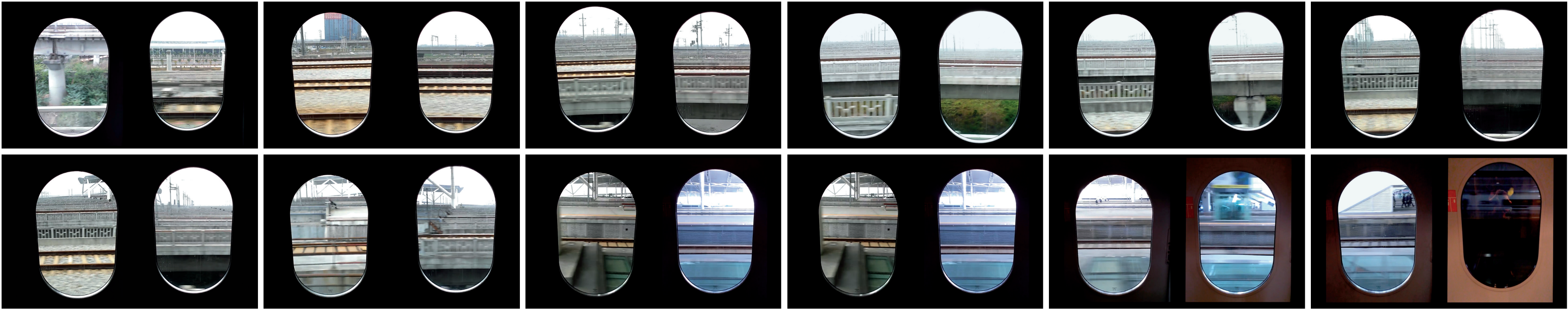
旅行的体验

回想起我第一次的火车旅行体验是在4岁的时候，我的父亲带着我去北京。一直到21岁时，我才第一次乘坐飞机。在这之前我所有关于长途旅行的记忆都是与火车紧紧联系在一起的。在高铁出现之前，人们在火车上攀谈和交际的方式是闲散而凌乱的。这样的场景对于我而言极为熟悉。高速铁路的出



2. 作者于高铁途中拍摄的
车窗外的一系列景观
3. “抵达的风景”展览中
高铁车窗的影像投影

2. Several pictures that
the author captured
during the high-speed
railway trip.
3. The projection of
the footage of the
windowpane in the
exhibition Arriving
Landscape.



现让一切变得更加整洁，随之而来的是对车厢内乘客行为严格的控制。在米歇尔·德塞都颇具影响力的著作《日常生活实践》中，《铁路的导航和禁闭》一文描述过一种相似的情景：“车厢内是静止的，看着外面同样静止的事物经过。究竟发生了什么？火车内和火车外没有任何事物在移动。那些坐在固定座位上一动不动的旅客被分类、标号，监管在火车隔间内；这是一个完美的、高度理性化的乌托邦。”^[1]

在我的展览作品中，有一个双屏的视频装置。在这个装置中，我以人们在高铁车厢内的活动为内容创作一个视频短片（图5）。它是我对米歇尔·德·塞耳托的《铁路的导航和禁闭》这篇文章的演绎。

交通系统可以被理解成一个禁闭的机构。车厢内的广播系统一贯贯穿整个行程，

它起到监管旅客的行为和介绍即将抵达的城市的作用。火车内部的广播系统使人们相互监管，同时为旅客们营造出一种对于目的地的渴望。然而旅客很少能看到城市中心，看到的更多的是工厂、城乡垃圾处理站和物流中心——这些位于城市边界地区的设施。这些图景构成了我们的城市体验，并构建着我们对于当代城市的认知。

当人们坐在高铁上颇感无聊时，他们常常会来到两节车厢的连接处，逃离车厢内严格的秩序空间：烟瘾发作而不得不克制的男子、抱着哭闹儿童的母亲，和想找到一同玩耍的小朋友都会聚集到这个空间里。窗外的风景和车厢中的人群是分离的，与移动的车体没有产生任何关联。米歇尔·德塞都称这种交叉状态是由窗框和铁轨产生的^[1]。铁路代表了一种在空间上对于场地的入侵。直线

的铁路直接切入空间，并且由于在巨大的空间距离间飞驰而过，原本平静的土地也被赋予了极速感^[1]。车窗的玻璃和铁轨带来一种思辨，这种思辨会回到机械秩序的核心。

自从1997年来，中国已经历了6次火车大提速。现在客运列车的平均时速已经从43km升至70km，最高时速可达394km。在保罗·维希留的著作《速度与政治》中，他提到“缩短距离已经成为一种具有战略意义的现实，背负着无法估量的经济和政治后果，因为这是一种对空间存在的否定。”^[2]中国的高速铁路也已经被视为一种外交手段。自2010年至今，中国一直在试图向东南亚和欧洲推广其高速铁路网络的建设。我的展览“抵达的风景”或许可以为对中国铁路发展和其相关地缘政治议题研究感兴趣的人士提供一种新的视角。**LAF**

4. 火车进站和出站的图像并置呈现，复原了车站和其周围景观的全景。
4. The pictures of the train entering and leaving the station unfold the landscape of high-speed railway station and the landscape of the infrastructure nearby.

In early 2014, I took a high-speed railway train from Shenzhen to Wuhan. The journey took five hours, and covered a distance of 1,171 kilometers. At some point during the trip, I tried to find a place to relax, and decided that the space between train cars would be best. It was from this inter zone there that I took these pictures of the views outside the windowpane with my cell phone. My observation started with this picture (Fig. 1). The windows of the train were similar to those of airplanes, and were located in the jointed space that connects two train cars. What I saw through the window was the juxtaposition of rural fields and high-speed railway tracks under construction. I spent the remainder of the four-hour journey standing at that spot and documenting happenings both outside and inside of the train.

Who Creates the Perception of This View?

The landscape outside seems timeless, but that does not mean it has not undergone change. The scenery of the countryside has transformed a great deal with the development of railway construction since the high-speed railway construction began ten years ago.

What Leads Travelers to such a Perception?

The traveler does not own any view; it is the railway track that brings people here, enabling them to see the view. Issues such as what cities the train goes through and which cities are privileged with a high-

speed railway station impact the views that travelers perceive.

My exhibition Arriving Landscape at the Kirkland Gallery of Harvard Graduate School of Design, held in March 2014, consists of four edited video clips of my observation of the trip on the high-speed railway in China. The video footage was taken during this trip. They seek to distinguish and describe human and non-human features associated with the high-speed railway infrastructure, as well as with the train itself. I wish to bring the view, the travelers' experience, and the sense of speed and mobility to viewers, particularly since the development of high-speed railway is a very strategic part of national transportation system and essential to the Chinese contemporary collective memory of train travel.

The View

The windowpane lends us a frame to see the landscape what is passing by. These framed pictures include the rural scene, unfinished bridge construction, other high-speed trains that are passing by, travelers with luggage on the station platform, etc. (Fig. 2) The views seen through this specific windowpane frame the cultural landscape associated with the development of the high-speed railway. They show us the remains of the human effort of constructing such railway infrastructure; the effect of the infrastructure, such as how it blends in with the existing landscape, and how people coexist with the infrastructure. It is an assemblage of objects from the observation that constructed those appearances and the railway infrastructure itself. In my piece, I situated inside of the high-speed railway train and utilized video as a medium to explore the aesthetics and ontology of the natural and unnatural feature of the environment. What can the lens of a moving train capture?

In Chantal Akerman's film *D'est* (From the East), a winter travelogue from East Germany through Poland and the Baltic States, prior to a final arrival in Moscow, was documented. The most impressive footage in the film is seen in lengthy shots of people waiting on the platform for the train to come. Such observational slow-paced tracking shots do not simply document the filmmaker's forthright gaze, but also memorialize a certain mode of life. In my piece, I documented almost 4 hours footage of such a view through this specific

windowpane. During the exhibition, my projection of the video gives viewers a sense of presence through bringing them the view outside of the windowpane (Fig. 3).

Arriving Landscape, Infrastructure and Station

The windowpane became the primary format of my documentation, framing the view of an outside landscape in motion. I documented the scenes when the train arrives into, and leaves from, the Guangzhou South Railway Station; when I reversed the footage of the train arriving and spliced it together with the footage of the departure, the train appears to arrive twice. When placed in a series of images, the train station and areas nearby are unfolded (Fig. 4). This video graphic technique enables viewers to understand how landscapes have been transformed thanks to the existence of the railway station.

Travelling Experience

My first train experience was when I was four years old. At that time my father brought me to Beijing. I did not travel by airplane until I was 21 years old. Before that, all of my memories about long distance trips were associated with train travel. I am very familiar with the way people used to communicate and socialize on the train. They used to talk in a casual but messy manner, in the trains which before the high-speed railway train appeared. Obviously, the high-speed railway is much cleaner, while the passengers are required to behave

in a good manner. In the essay "Railway Navigation and Incarceration" by Michel de Certeau, from his influential book *The Practice of Everyday Life*, a parallel situation is described as such: "Immobile inside the train, seeing immobile things slip by. What is happening? Nothing is moving inside or outside the train. The unchanging traveler is pigeonholed, numbered, and regulated in the grid of the railway car, which is a perfect actualization of the rational utopia."

There is a two-screen video installation in my exhibition, in which I used the footage of people's activities inside the high-speed railway train during the trip to create a video essay (Fig. 5). The video essay is my interpretation of Michel de Certeau's work "Railway Navigation and Incarceration".^[1]

Transport systems, then, can be considered equivalent to incarcerate institutions. What remains constant throughout is the radio broadcasting system, which provides instructions for passenger's behavior as well as introducing the stations they are arriving to. The information provided by the intercom network causes people to police themselves and others, as well as engendering a sense of yearning for their destination. However, high-speed train travelers seldom see city centers, but urban boundaries, in where factories, urban-rural junk spaces, and logistical hubs are located. These images shape our urban experience and also construct our notion of contemporary cities.

When people feel bored whilst riding the train, they can go to the space between train cars, where offers an escape from the rigid ordering of space inside of the train cars.

The men who want to smoke but cannot, the women who bring their crying babies away from other passengers, and the kids looking for a place to play all come here. The views outside the windows are detached from us, without any connection with the moving interior. Michel De Certeau asserts that windowpanes and rails produce chiasm^[1]. The railroad represents an invasion of place over space. The iron rail whose straight lines cut through space and transform the serene identities of the soil into pure speed while crossing vast distances^[1]. The glass and iron produce speculative thinking. The speculative returns, located in the very heart of the mechanical order.

There have been six rounds of campaigns to raise the speed of railway travel in China since 1997. The average speed of passenger train has increased from 43 km/h to 70 km/h. The highest speed now reaches 394 km/h. In his book *Speed and Politics*, Paul Virilio asserts "the reduction of distances has become a strategic reality bearing incalculable economic and political consequences, since it corresponds to the negation of space."^[2] The high-speed railway development in China has also been regarded as a diplomatic tool. Since 2010, China has been seeking to expand and promote its high-speed railway train networks to Southeast Asia and Europe. The

exhibition Arriving Landscape might offer a new perspective to those who are interested in research on Chinese railway development and associated geopolitics. **LAF**

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- [2] Virilio, P. (2007). *Speed and Politics*. Mark Polizzotti (Trans.). Los Angeles: Semiotext.

5. 展览“抵达的风景”中的双屏幕装置。
5. The double screen video installation in the exhibition Arriving Landscape.

